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ABSTRACT

This report outlines and evaluates the Idaho Dance Project, a series of creative movement workshops designed for elementary school classroom teachers, physical education teachers, and music specialists. For three years, the workshops, conducted at various sites throughout the state, provided an introductory course for teachers who had little or no experience in movement education. The program focused on the broad-based instruction of creative movement, the hands-on movement skills necessary for lesson plan execution, a movement vocabulary, problem solving techniques, activities for integration of movement into the curriculum, lesson planning, folk dances, appropriate age activities, and relaxation and stress techniques. Surveys were sent to all participants to evaluate the worth of the Idaho Dance Project. Evaluations indicated that: the workshop met or exceeded the expectations of 88 percent of participants; material covered was a good overview and most subject areas were covered satisfactorily; 90 percent of participants incorporated creative movement into their classrooms at least intermittently; the majority tried material on students immediately following the workshop; about half the teachers passed information on to other teachers; and the majority felt creative movement/dance should be part of the classroom curriculum. Survey results/evaluation and recommendations for future dance projects for Idaho are included. (LL)

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CREATIVE MOVEMENT/DANCE :
A MODEL PROGRAM FOR IDAHO
K-6 Elementary Teachers
1990-1993

Idaho Dance Project

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Marcia Lloyd, Ed.D., Professor of Dance, Idaho State University, &
Past President, National Dance Association
Hilarie Neely, Private Studio Teacher, Ketchum, ID. & Project Director

reports submitted by
Hilarie Neely, Project Director

A model program for Idaho, Creative Movement Workshops for K-6 teachers, physical education and music specialists. Movement activities from the project will be explored, including information on the process and outcome of this three-year project. This project was sponsored by the Idaho State Department of Education with grants from the Idaho Commission on the Arts, National Endowment for the Arts, Whittenberger Foundation and Helen Dow Whiting Foundation.
Workshop A- addressed first time teachers in movement exploration for integration of classroom curriculum. Included was hands-on study in preparing a movement vocabulary, problem solving techniques, activities for integration of movement into the 3-R's, lesson planning, folk dances, appropriate age activities, relaxation and stress reduction techniques. Workshop B was a continuing course that expands the initial skills learned from attending "A", and included an on-site visit to individual participants' schools to observe movement/dance lessons being taught to their students. Sharing of lesson plans was a major focus.

Discipline : Dance

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First Year : 1990-1991

The workshops took place over 3-day periods, Thursday, Friday, Saturday for a total of 16 hours. We had three different instructors at each site, so participants would receive the broadest look at dance education. The instructors included Lori Head, MFA dance, private studio owner from Twin Falls, Alfred Hansen, Co-Director of Idaho Dance Theatre, Boise, Dr. Marcia Lloyd, Professor at Idaho State University and Hilarie Neely, BFA dance, Dance-In-Education specialist for Idaho, private studio owner from Ketchum. We had over 300 teachers participate in the workshops at five sites with a total of seven workshops held in Boise, Caldwell, Idaho Falls, Twin Falls and Pocatello.

Second Year 1991-1992

The workshops were held in2-day periods with two instructors, for a total of 16 hours. Instructors included Marcia Lloyd, Lori Head and Mary Lou Rush, an Elementary Teacher and dancer from McCall. Hilarie Neely acted only as Project Director. Our initial workshop was now called Workshop A and a second course was added, Workshop B. Over 200 teachers took workshops, including 30 returning participants who took Workshop B. Sites were chosen in Boise, Coeur d'Alene, Lewiston, Idaho Falls and Pocatello, with a total of 7 workshops held.

Third Year 1992-1993

We held four Workshop A's at sites in Challis, Payette, Pocatello and Boise with a total of 78 participants. We held one Workshop B in Boise with 8 participants. We conducted all workshops in 2-day periods with two instructors. Team instructors included Marcia Lloyd, Lori Head, Hilarie Neely and Mary Lou Rush. In addition, a pilot workshop in Carey, Idaho with 9 participants, was held combining a dance specialist residency for students with our 16-hour teachers course. Students K-6 received 3 days of classes, and the teachers met for 4 days after school hours for a total of 16-hours.

Carey Evaluation : Pilot Workshop Residency conducted by Hilarie Neely

Student Residency -

All children love to move, and when you add their imaginations and own creativity, you cannot miss. I knew that the students would love what I was teaching them, and yes they did. Although many were skeptic before entering the gymnasium, I know the majority left the 2-3 day sessions wanting more. Many students were interested in what their teachers were learning, so having the teachers workshop aligned with the students was excellent reinforcement. Plus it gave the teachers a chance to "talk" about dance, by saying out loud, "Yes, I am learning new things just as you are".

Teachers were very excited about watching my approaches with their students, exactly how the ideas played out, and the students reactions to the material given. They were able to observe specific behavioral and creative patterns, and direction following with their students who they already knew. It is one thing to watch another teacher teaching new material, another to observe the material that you are simultaneously learning. All teachers who participated in the workshop felt their observations of the student work was invaluable.

Teachers Workshop -

Rather than being a 3-day or 2-day intensive 16-hour workshop, as all other residencies have been in the past 3 years, this workshop was 4 days in length, meeting for shorter lengths of time. Past residencies have been conducted by 2-3 instructors, which the majority of the participants thought was beneficial. The Carey workshop was conducted by one instructor. I think with the shorter times over a longer period, one instructor is the best way to go, as I was able to build a strong rapport with the teachers, especially since I was also working with their students. It was easy to get into the workshop with the teachers, since we were there at the facility no one had to "switch gears" to begin our work. When we were finished with our daily sessions, everyone could go home at a reasonable hour. For past workshops, the 2-day crunch has meant long, late hours in order to complete the 16 hours necessary for credit.
The teachers, had little or no movement experience (except the music teacher) but were very enthusiastic to participate in this workshop. Everyone was eager to try out the ideas and absorb the material. We were able to refer back to the movement work I had given their students, and comment on their observations and ideas. The learning process in all the workshops has been sharing on both sides, teacher and participants, but especially in Carey, since we worked together for four days and had the student classes at the same time.
We had no problem working on the material needed to complete the workshop, four days was definitely not too long, and a small group of teachers promoted sharing. We all felt that a 1-day follow-up workshop, a month or two later, would be the best way to reinforce the material presented. All teachers expressed the delight in seeing the movement work on their students, and observing positive results. All felt this would definitely give them the ability to continue working with their students in movement. Since the teachers knew virtually nothing about dance/movement, all felt seeing their students move and watching lesson plans in action gave them needed skills to continue teaching dance.

1990-1993
THREE YEAR EVALUATION
IDAHO DANCE PROJECT / CREATIVE MOVEMENT WORKSHOPS
Curricula Integration for Idaho teachers K-6

Submitted by
Hilarie Neely, Project Director

Howard Gardner, co-director of Project Zero at the Harvard Graduate School of Education, stated, "The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way. To withhold artistic means of understanding is as much of a malpractice as to withhold mathematics" (Gardner, 1992). This type of statement is the reason the Idaho Dance Project grew from an idea to reality. Since the Artist-In-Schools program came into being in 1969, dance has been one of the recognized art forms that has brought residencies into schools across the United States and the state of Idaho. But the dance residencies have been very limited in numbers in this state, due to financial constraints and knowledge of their benefits. I have been involved with residencies in Idaho since 1980, and had an idea that could bring the needed education directly to our teachers, which could then be passed to their students. The arts must be part of our educational process, but if our teachers do not have the educational background about the benefits of dance and the other art forms, then how can we possibly expect to have the information passed to their students. It was my idea to bring these workshops directly to them, to conduct the workshops at various sites throughout the state so locations would be convenient and teachers wouldn't pass up the offer. If the schools couldn't have a dance artist/specialist in their school, then at least have their classroom teacher offer an experience of movement directly in their classroom. Chances would increase that some Idaho students would then have a minimal exposure to dance/movement rather than none. The Idaho Dance Project can be considered a complete success in the number of participants and ultimately the number of students who have benefited. The following narratives will support the success of this project and suggestions for the future.

The grants (one for each of the three years) that we received from the Idaho Arts Commission to pilot the Idaho Dance Project, insured the participants a low cost opportunity to investigate creative movement as a viable tool for classroom integration. The first year the project was sponsored by the Idaho Dance Arts Alliance, an organization that promotes quality dance education for Idaho students and teachers. The State Department of Education, Fine Arts Division, Gale Maxey, Consultant supported the project, including information on state guidelines for the arts. The second and third years of the project were directly sponsored by the State Department of Education, Fine Arts. This affiliation with the State Department was crucial, as it gave our project viability in the eyes of the school districts and prospective participating teachers.

Once the grant was secured to begin the project, a team of instructors was organized. The first year I assembled Marcia Lloyd, Professor ISU and Lori Head, Dance Artist Twin Falls to help with the initial planning and implementation of the workshops. We were joined by Alfred Hansen, Co-Director Idaho Dance Theater who instructed the first year at several of the workshops. The second and third years Mary Lou Rush, dancer and Elementary Teacher, McCall joined our team. We decided that the workshop must be held for credit to give the participants incentive to attend. Idaho State University, Boise State University, University of Idaho and Lewis-Clark State College all participated over the three year period to grant 1-hour of undergraduate or graduate credit in their Continuing Education programs. The workshops thus became 16-hours to insure the credit. Participants did not have to take the course for credit, but 83% of all the participants did take advantage of credit offered. Credit fees were very low, as the schools did not have to pay for the instructors, the grant paid the instructors, so the credit fees were based on paperwork to process the credit.

My team of instructors decided to focus the workshop on a broad-based instruction of Creative Movement, that would focus on the hands-on movement skills necessary for lesson plan execution.We also included speciality skills that each instructor possessed, so participants would get a wider understanding of movement and dance. Since dance is a "moving" art form, all participants were expected to participate in this "hands-on" workshop, which was a problem for some, teachers were out of shape physically, exhausted from their weekly teaching schedule or inhibited about using their bodies to express themselves. But even with these restrictions, participants were enthusiastic and found inner expressions they never knew existed, and couldn't wait to try them out on their students. It was exactly this approach to learning that made the impression, "This is wonderful, I'm so glad I came. Thank you."

The workshops were all slated to take place after school hours, so that teachers would not have to take professional days. Gale Maxey, State Department, felt administrators would be more receptive if the workshop was done in this way. The first year the workshops were held over a 3-day period, (4-hours, 4-hours, 8-hours). We had 3 instructors at each site, one for each day. It was our feeling that teachers would benefit greatly by having different points of view on the same material. Some material would be reviewed each day, but with a slightly different approach by each instructor. Participants were very receptive to this arrangement. The only complaint after this first year was that 3-days was hard, when you had a full week of teaching to fit in on top of coming to the workshop. The second and third year we pushed the workshop into 2-days and had two instructors. Participants still complained about the long hours, but we could not set the workshop up over a longer period with instructor travel restrictions (most instructors had to come quite a distance to teach the workshops). I think the workshops would not have been as well received if it were more drawn out.

Over the three year period, attendance declined each year. I attribute this to the following factors. The first year the response was overwhelmingly high; new course offering, credit, positive financial backing from administrators ($100-$120 per school for six teachers). Each year following either schools had already participated (so the market was saturated), workshop fees were being shouldered more by the participants (who didn't have the money), and extra time on the part of the participants

was shrinking dramatically. By the third year, participants stated they would have liked to receive more information about how to handle stress, to cope for themselves and help their students. The majority of first year evaluations responded with the stress section being least beneficial, but by the third year evaluations reflected a shift to the opposite.

All three years, workshop responses were 95 % positive, but there were always evaluation responses of wanting more written lesson plans in their Workshop Packets. All instructors over the three year period were in agreement, that what we provided was adequate. Without the hands-on/participation at the workshop, participants would not be able to understand how to read a lesson plan and execute it. It would be like reading music without knowing what the notes meant. The only way to experience movement and thus pass the information to others is to physically experience the movement. Just as in concert dance forms, technique is passed from a master teacher to student. The workshop participants experienced the movement, the lesson plans and could then write down lessons in their own language, so material could be understood at a later date. The arts must be experienced, they cannot be learned out of a book.

All workshops were held at school settings. This was a major plus in the program -- getting the workshop close to the participants. All administrators involved with donating their spaces were extremely supportive. The only drawback of these spaces was we had no control over the type of flooring and heat. We required large spaces so we could move, sometimes we had to work on tiled floors and old gymnasiums with little heat control. It was only at ISU, Pocatello that we had ideal conditions, as the workshops were conducted in the Dance Room of the Physical Education Building. More research and location investigation may be appropriate for future workshops of this type.

The first year we conducted Creative Movement Workshops as an introductory course for teachers who had little or no experience in movement. Most participants met this criteria, although we did have participants with past experience who wanted a refresher course. One of our evaluation questions was to ask if participants would be interested in a second year course. The response was an overwhelming yes. When we wrote our grant for the second-year, we decided to add a second course, Workshop B. But we did not have a good response when registration took place. One Workshop B did take place, and participants found in very worthwhile, so for the third year grant we decided to continue trying (B) along with our first year Workshop A. The third year response was even less for a second year course. I have come to these conclusions: : Factors of money, time and the most important lack of need for more information. After working directly in an Elementary School for the past 5 years as a Dance Specialist, Community School, Ketchum and conducting the residency in Carey at the school, I have observed, teachers work with the same lesson plans year to year, as they see new students each year. Although most teachers have a genuine interest in learning new approaches to education and integrating them into their curricula, they just don't have that much time to get too in-depth into a new area, as they have so may other subjects to teach. So the broad overview, with specific ideas and lesson plans we gave them in Workshop A, was enough information to last them for over a year. If they were to use all the information we gave them, their students would really have an

experience of the dance arts.

The third year grant was written to conduct workshops and to send a survey to all past participants, to evaluate the worth of the Idaho Dance Project. I think the results of this survey have confirmed my findings, conclusions and suggestions for future dance projects in the state of Idaho.

Reference

Gardner, H. (1992, March 30). U.S. News and World Report, p. 53.

IDAHO DANCE PROJECT 1990-1993

Survey Results / Evaluation

Conducted November 1992 - January 1993

Funded by grants from Idaho Commission on the Arts, National Endowment for the Arts, Washington, D.C. and The Whittenberger Foundation

Hilarie Neely, Project Director
July, 1993

This report concludes the findings from a thirty-two question survey. The survey was sent to all past participants, who had taken Workshop (A) and Workshop (B) Creative Movement Workshops for Idaho teachers K-6. We included a return stamped envelope with each survey to have the highest returns possible.

Questions we hoped to answer with this survey :

1) Identify our constituents
2) Evaluate why participants took the course, how they found out about the course
3) How they paid for the course, how fees and location affected participation
4) Quality of course and instruction
5) Course longevity
6) Future interest in movement courses

Vital Statistics of the Workshops

Participants took workshops between Fall 1990 - Fall 1992.
450 surveys were mailed to participants throughout Idaho, for evaluation purposes we divided the state into three areas : *Boise Area*, including McCall, Twin Falls and Payette ; *Northern Idaho*, including Lewiston ; and *Eastern Idaho*, including Challis to the Utah border. In this mailing it is interesting to note that 25% of our workshop participants were from Idaho Falls proper, 9% from Boise proper and 8% from Pocatello proper from the total mailing.

450 participants : *Eastern Idaho* - 250 56% *Boise* - 145 32% *Northern Idaho* - 55 12%
191 returns : *Eastern Idaho* - 112 58% *Boise* - 53 28% *Northern Idaho* - 26 14%

In the returns Northern and Eastern Idaho responded with almost 50% returns, Boise only 37%.

Survey participants were asked to furnish the following :

Name of school
Home city
Name (optional)

FINAL EVALUATION

The survey results conclude the following data from the Creative Movement Workshops held between Fall 1990 and Fall 1992 : Complete survey results are available upon request.

The majority of our constituents were Elementary Teachers that have been in the teaching profession over 7 years. They took the course voluntarily because the topic was of interest, credit was offered and they look for new ways to integrate their curriculums. Their school districts encourage workshops of this kind and usually pay for it, and the majority of the school districts did pay for their teachers to attend. Convenient locations of the workshop were necessary for attendance. They learned of the workshop by flyers sent to each Idaho Elementary school principal, music and physical education specialists; the principals directly, flyer posted on a bulletin board or another teacher.

The workshop met or exceeded expectations of 88% of the participants. The material covered was a good overview and most subject areas were covered satisfactorily. 90% of participants have incorporated creative movement into their classroom at least intermittently. The majority of participants tried material on their students immediately following the workshop. About half of the teachers have passed information on to other teachers and the overwhelming majority feel creative movement/dance should be part of the classroom curriculum in some form. Most teachers felt their students have gained a better understanding of creative movement.

Asked about interest in future workshops, participants were split on their interest in a 2nd course, due to time restraints and location of the workshop. But when asked if they would be interested in a refresher course similar to workshop (A), the majority responded yes, wanting a refresher in 2-4 years. The majority would be interested in having a dance artist-in-residence with an on-site workshop for the teachers.

Conclusions :

Idaho teachers who have been teaching for some time, are genuinely interested in finding new ways to teach their students. Yes, they need credits to keep their certifications and this was a necessary factor in attendance, but teachers with little or no experience in the movement field were interested in the topic. They came away from the workshop with fresh ideas and respect for the arts and its offerings to their curricula. This is evident from the responses to take a refresher course in the near future. Since the majority of the participants used the material from the workshop immediately following the workshop, our goal of passing the information on to their students was definitely met. That the majority of teachers are still using material in their classroom on an intermittent basis shows the longevity of the material given. But it will be necessary to carry on with future workshops so skills can be sharpened and teachers who did not participate in the workshop will have the opportunity to learn new skills. Since many of our participants have been teaching for over 12 years, it is assumed many will retire in the near future, and we must reach the new field of in-coming teachers.

There is no doubt this was a quality workshop with an excellent faculty. The materials presented were executed well. Participants want more workshops in movement, in a convenient location, as time is of the essence.

FUTURE DANCE PROJECTS FOR IDAHO

RECOMMENDATIONS
July, 1993

Hilarie Neely, Project Director
Idaho Dance Project 1990-1993

Creative Movement Workshops for Teachers K-6, have had an impact throughout Idaho for the past three years due to the collaborative efforts of the Idaho Dance Project, the State Department of Education and the Idaho Commission on the Arts. This impact has been a positive one. Workshops held at eighteen sites throughout the state, brought movement instruction to over 450 teachers K-6. These teachers in turn, have given their students instruction in creative movement/dance either intermittently or as a unit of study. Since dance specialists are not faculty members in Idaho schools, these workshops have provided materials to classroom teachers, music and physical education specialists. Thus, the dance arts have been integrated in some curricula, as a viable tool to learning. But, what future direction should Idaho take in dance education?

Workshops of this kind, Workshop (A), can and should be continued in the future. An introductory course that is based in creative movement for integration into classroom curricula. I would recommend the course be continued in the same format, 2-days with two different instructors. The workshops should be held in convenient locations for maximum attendance. Workshops fees need to remain low , so grants will continue to be necessary. Information/material included in the workshops should remain basically the same, but an expanded unit of stress management should be included. A 2-year cycle of workshops, with a 3-year hiatus would be recommended.

It is my recomendation at this juncture, a second year course Workshop (B) should not be continued. Teachers do not have the time, resources or impetus to work more in-depth in a course of this kind unless they love dance, are a physical education specialist or music specialist and have an interest in dance. Teachers work with a yearly lesson plan and see different students each year, so the majority teach a class and repeat the same or similar lessons the next year. Workshop (A) provides more than enough information for a teacher to integrate movement into their classroom in a years' time. From this material teachers can use their imaginations and own creativity to build on materials for study. In most cases teachers have so much to teach their students, they barely have time to explore creative movement.

The final workshop of this three year project was a pilot workshop in Carey, Idaho. Based on this experience at the Carey School, May 1993 (see Carey School Evaluation), the ideal dance project for the future would be to develop combination workshops involving a residency for students with an in-service for the teachers. Dance artist residencies are valuable, and the ideal would be for dance specialists to be hired in each of Idaho schools, but budget restraints such as they are, this is asking for the moon. Dance residencies reach the immediate, touching students directly with a master teacher in his or her field, but the longevity after an artist is gone is questionable, unless the classroom teacher carries on the principles and techniques promoted at the initial encounter.

I *recommend that the Idaho Commission on the Arts* adapt a policy with respect to their dance residencies :

1) All accepted Dance Artists for the State take the Idaho Dance Project Workshop (A) or equivalent, and be certified to conduct a teacher in-service workshop at the same time a dance residency is taking place.
2) A school that contracts a dance residency require their teachers to attend their students' classes that the artist is conducting. This would promote continued use and understanding of the techniques brought by the artists.
3) That a residency does not take place without a teacher in-service taking place at the same time.

I think that if grants were developed to conduct dance residencies that have both the student classes in conjunction with the teachers workshop, we will see the maximum effort in dance education integration for Idaho schools. Workshops of this kind may not be cost effective under budget constraints, but are worth investigating. An individual school could invite other teachers in close locale to attend the teacher workshop portion of the residency and help defray costs. The workshops would have artist fees for 4-days teacher workshop/3-days student residency of approximately $750 + travel and per diem, this does not include preparation of residency, teacher workshop packets/materials, administration of workshop and credit for participants.

It is further recommended, that courses of this kind be part of Education Degrees and Certification. Use of the cognitive, kinesthetic and aesthetic skills that dance education promotes should be course work we require in our Universities. If we educate our new teachers, they will educate our children. Exposure conquers ignorance. For most teachers, it is a lack of education in movement that inhibits, not the desire. All participants in the Idaho Dance Project Workshops could see how movement would benefit their teaching methods - but as one participant stated "New techniques take time to implement and feel comfortable with. Change isn't fast and easy, its slow and difficult".

I think a teacher from Eastern Idaho summed up dance education for Idaho's future, "Movement empowers people to feel free to BE WHO THEY ARE !" Let's keep dance education moving forward towards the year 2000.

Reference :

Shuker, Virginia & Brightman, Peg (1992,1993). Series of articles, "Dance Education K-12 -Theory Into Practice", *Journal of Physical Education, Recreation and Dance, (63) 9*, 37-57; *(64) 5*, 41-59